

# American Cinematographer

*Published by the American Society of Cinematographers, Inc.*



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Assistant Cameramen's Club Is Founded**

PUBLISHED IN HOLLYWOOD CALIFORNIA



# RELEASES

April 26, 1925, to June 1, 1925

| TITLE                     | PHOTOGRAPHED BY  |
|---------------------------|--|
| Playing With Souls        | Hal Mohr   |
| Sackcloth and Scarlet     | Robert Kurrle, <b>member A. S. C.</b>                      |
| The Open Trail            | Harry Neuman   |
| Go Straight               | Harry Perry, <b>member A. S. C.</b>                        |
| The Crowded Hour          | J. Roy Hunt  |
| Marriage in Transit       | G. O. Post   |
| Tearing Through           | Not credited   |
| The Gambling Fool         | King Gray, <b>member A. S. C.</b>                          |
| Chickie                   | J. C. Van Trees, <b>member A. S. C.</b>                    |
| Reckless Courage          | Ray Ries   |
| She Wolves                | Not credited   |
| Riders of Mystery         | Bert Longenecker   |
| The Night Club            | Peverell Marley  |
| Friendly Enemies          | Chas. G. Clarke, <b>member A. S. C.</b>                    |
| The Prairie Wife          | J. R. Diamond  |
| The Fool                  | Joe Luttenberg   |
| Soul Fire                 | Roy Overbaugh, <b>member A. S. C.</b>                      |
| Wings of Youth            | Ernest Palmer, <b>member A. S. C.</b>                      |
| Daughters Who Pay         | Edward Paul and Charles Davis                              |
| Zander the Great          | George Barnes and Harold Wenstrom, <b>members A. S. C.</b> |
| The Miracle of the Wolves | Not credited   |
| Speed Wild                | Billy Tuers  |
| Ridin' Thunder            | Harry Neuman   |
| The Texas Bearcat         | Lauren Draper  |
| The Kiss Barrier          | Ernest Palmer, <b>member A. S. C.</b>                      |
| The Shock Punch           | William Miller   |
| The Sporting Venus        | David Kesson   |
| Alias Mary Flynn          | Silvano Balboni  |
| Sell 'Em Cowboy           | Wm. Nobles   |
| The Talker                | Arthur Edeson, <b>member A. S. C.</b>                      |
| The Fighting Sheriff      | Allen Siegler  |
| Border Intrigue           | Walter Griffin, <b>member A. S. C.</b>                     |
| Black Cyclone             | Floyd Jackman, <b>member A. S. C.</b>                      |
| Welcome Home              | Karl Brown, <b>member A. S. C.</b>                         |
| The Teaser                | George Barnes, <b>member A. S. C.</b>                      |
| The Crackerjack           | Charles Gilson   |
| Her Husband's Secret      | Norbert Brodin, <b>member A. S. C.</b>                     |
| Easy Money                | Ross Fisher, <b>member A. S. C.</b>                        |
| The Beautiful Sinner      | Not credited.  |
| The Meddler               | Gilbert Warrenton, <b>member A. S. C.</b>                  |
| Baree, Son of Kazan       | Steve Smith, Jr., <b>member A. S. C.</b>                   |
| The Fighting Demon        | Wm. Marshall, <b>member A. S. C.</b>                       |
| William Tell              | Not credited   |
| My Wife and I             | Not credited   |
| Everyman's Wife           | Not credited   |
| The Price of Pleasure     | Not credited   |
| Any Woman                 | Ernest Haller, <b>member A. S. C.</b>                      |
| My Neighbor's Wife        | Jos. Walker  |
| Just a Woman              | Not credited   |
| Old Home Week             | Alvin Wyckoff  |
| Lena Rivers               | Not credited   |
| I'll Show You the Town    | Charles Stumar, <b>member A. S. C.</b>                     |



# American Cinematographer

FOSTER GOSS, *Editor and Business Manager*

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# PROJECTION

Conducted by Earl J. Denison

## Proper Screen Presentation

By L. E. Cuffe

High Intensity Arc is  
Considered. Careful Pro-  
jection Repays Manager.

(NOTE—This article was written by Mr. L. E. Cuffe, who is in charge of projection at the Famous Players-Lasky West Coast studios. We will be very pleased to use any suitable article on projection from anyone connected with the industry.—Earl J. Denison.)

This is a subject that up to the present has had practically no development. Let us stop for a moment and realize what developments have taken place in the other branches of the motion picture industry, how thousands of dollars are spent on beautiful sets, research, high-salaried directors, the very best technical men and actors to produce a wonderful photoplay; and then the extensive cost of perfect machinery and skilled technical men and labor that is required in the finishing of this product so that an exchange may receive the very best article that money and skill can produce. Think of the enormous amount of money that is tied up in the production. It is then sold to an exhibitor—he pays, perhaps, a high rental and in turn puts it into the hands of (which is often the case) a man or projectionist that has very little technical knowledge of film.

The beautiful photography of the present day has taken years of constant experience and research to bring it up to this stage. The average projectionist perhaps looks at his screen six or seven times during the projection of the same number of reels. The manager knows little or nothing about projection, and the man he is paying to project his expensive program is either ruining him or making money for him. However, the manager doesn't realize this, and because his box office receipts fall off he thinks that his programs are very poor. He hasn't stopped to realize that perhaps it might be his presentation that is effecting the decline in his box office receipts; he is not educated to know good projection; he doesn't realize that the screen is the medium from which all the money in the industry is derived; he doesn't realize that his screen is too bright, too dull, that the screen is dirty, that his house is lighted wrong or that the mechanical condition of his machine is poor. The picture is jumpy and, perhaps, out of focus. His box office receipts will tell him all this if he is not educated to proper screen presentation. What is the result of all this? Nothing more than that it is the screen, the projected picture that brings the money to the industry. Everything finally and absolutely depends upon the projection of the individual picture on the screen to bring out those qualities that are so nearly lifelike and real, and to bring out that value that has been put into the production. When the man-

agers realize the secret of putting on their screens all that is actually in the film, then their box office receipts will directly correspond with the value that is in the picture.

This subject has been discussed in the past, but nothing of any real importance has followed. Recently a paper was read before the members of the Society of Motion Picture Engineers dealing with the difficulties of arriving at any standardization of screen brightness. However, at the end of this paper there was nothing arrived at in regard to any particular standard of screen brilliancy. In fact, it merely cited a number of different elements which would enter into the making of a standard—very difficult and of little use. I agree that there are so many valuable factors that it is a difficult problem, but I feel that by proper treatment an exceedingly great improvement upon the present conditions can be brought about.

For an example, the writer recently visited theaters in this vicinity and as far as he has been able to figure out there are no two houses alike in either screen brilliancy, auditorium illumination or class of screen used. For such reasons it has been impossible to make a picture look anywhere alike in these different houses. The answer to this is readily seen when we analyze the following which illustrates the exceedingly abnormal and varied conditions.

In two different theaters, both screens of the **same material and size, same optical systems in projectors**, same light source of equal amperage, and projecting prints of standard quality, in one house the throw is 185 feet—and in the other is 65 feet. It is plainly seen why the same print looks exceedingly different on the two screens.

This brings us to the point of what is most needed today for proper screen presentation. What is proper screen brilliancy? We all have pretty fair ideas, but what theater manager, what projectionist, who have been used to poor picture presentation, could say that they knew what screen brilliancy is necessary for a standard print, made and judged under standard conditions, so that it will look right during projection.

This lack of knowledge is one cause for the condition that exists on the west coast, where a standard print is supposed to look the same in all theaters. I have personally found a variation in the screen readings anywhere from

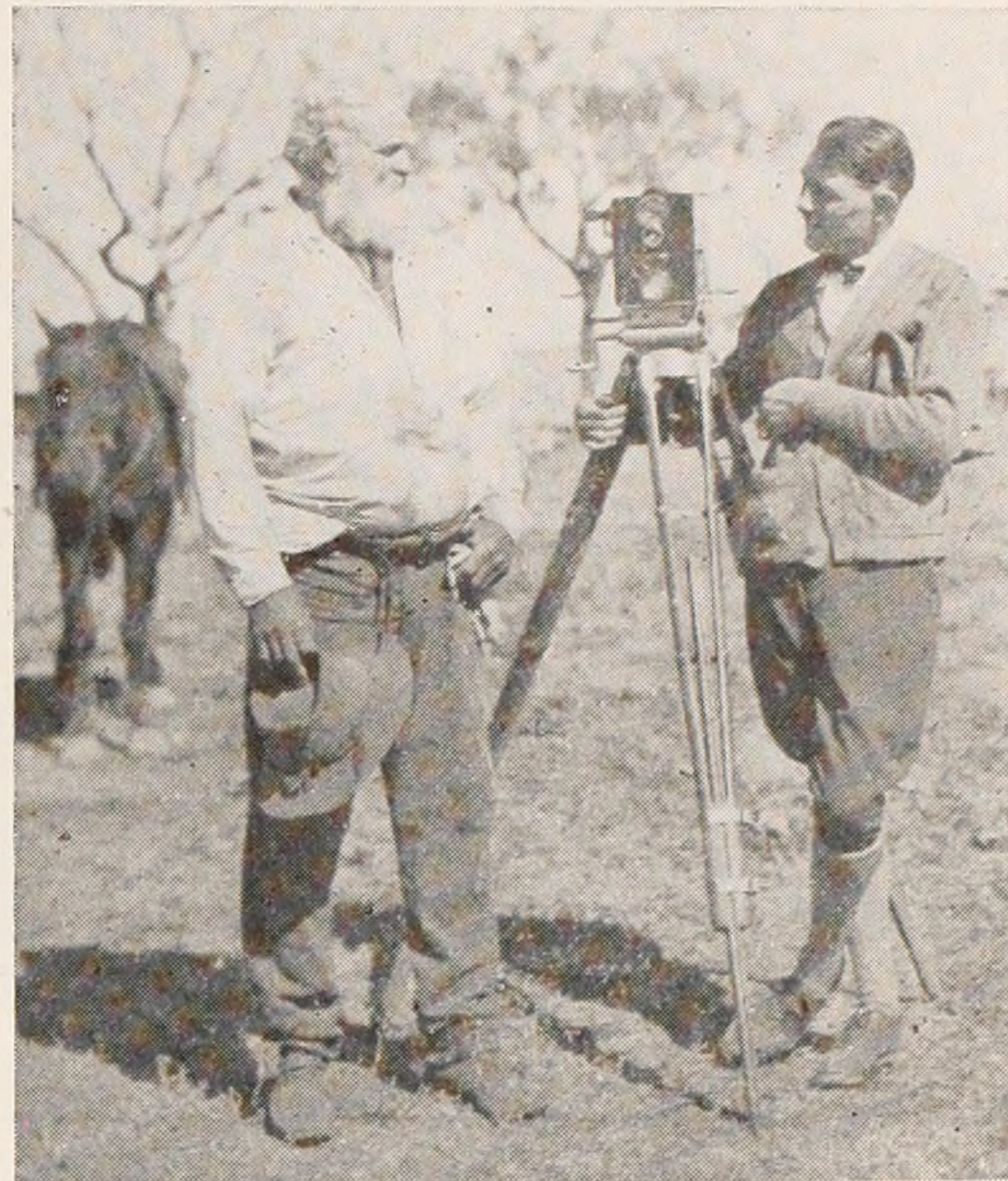
(Continued on Page 16)



# A. S. C. Member Visits King Clyde of Barwons

By Len H. Roos,  
A. S. C.

Aged Ruler Rents Film  
Concession to Throne  
to Swell Royal Coffers.



*Left—A close-up of King Clyde*

*Above—Len H. Roos, A. S. C., with the Camel driver at Bourke, N. S. W.*

The only Black Opal mines in the world are located at Lightning Ridge, N. S. W., about 800 miles northwest of Sydney and completely off the railroad. They can be reached only by car and as my Australian assistant (surname Marshall, commonly called "Bill") claimed that the contraption he fondly calls a motor car would do the trip without trouble, we started off bright and early on Friday, March 27.

## 'Out-back' Country

We spent Saturday night at Nyngan, the beginning of the "out-back" country, where the picture theater is open every Saturday night at the Town Hall. A boy with a bell goes about the town and tells the inhabitants what's on. This is not the only advertising done by the theater, however, as they had one three-sheet and one one-sheet displayed in front of the Town Hall with wire netting covering them.

## Goats and Paste

This is what one might term protective advertising, as the netting prevents the town goats from eating the paper to get at the sweet paste.

Power is developed by a small super-Diesel engine, and as nearly all the theaters in the country use mirror-arcs, they get a fairly good light on the screen with this small plant. The admission price is three shillings and three pence (about 78c) for the "chairs." The benches are cheaper. This





*Hitching the camels at Bourke*

is for the usual two features, a news and a comedy.

I don't think they figure any of the charge is for the music; at any rate, they should not. The best seats in Australian theaters are upstairs; at least, that is their opinion. Personally I am not sold on this idea yet and continue to watch the program from the lower floor.

### **Kangaroo Country**

Sunday we ran close to kangaroos towards evening, but it was too late to photograph them, so we kept moving and reached Bourke Sunday night. We spent Monday working. Bourke is the starting place for the camel trains. About 18 camels form a train and haul freight into the interior on immense wagons. It takes 14 days to travel 174 miles with 10 tons of freight. The motor trucks will soon have this business, I think.

### **Outland Projection**

The "Arcadia" theater at Bourke had a super-Diesel plant and a Powers projector with the grimiest lens I have ever seen and a shutter so out of time that it might be better off the machine. We cleaned the lens and adjusted the shutter with the result that the audience commended the projection in such a complimen-

tary manner that the manager wanted me to make a personal appearance—we left immediately for the hotel.

### **Old King Clyde**

Brewarrina is 60 miles east of Bourke and it was near here that I was introduced to King Clyde, King of the Barwon Blacks. His Royal Highness gets the kingly salary of one shilling per week (24c) for kinging, so the ten shillings I gave him for exclusive cinematographic rights for the day no

doubt found their way into the royal treasury. King Clyde speaks very good English, doesn't remember how old he is, and, taken altogether, has a fairly soft job being king.

### **Black Opal Mines**

We made the 105 miles from Brewarrina to Walgett in good time and found this town a real up-to-date country place. Thursday we left for the Black Opal mines at Lightning Ridge and got an interesting picture. The temperature was 114 degrees in the shade and as the accompanying photograph shows, there is very little of the said shade. One goes down the mine seated on a small piece of board attached to a thin steel cable for a distance of 60 feet. The shaft is about four by six feet and it not braced in any manner. As the small rectangular opening grows smaller on the way down one begins to doubt their good sense in attempting the descent. They have been known to cave in. At the bottom of the shaft you crawl into the drifts on your stomach. At least it was cool down there. Black Opals are, I think, the prettiest gems in the world and the more one handles them the more attached one becomes to their brilliant and ever-changing colors. I



*Roos' assistant, William Marshall (not Billy Marshall of the A. S. C.), with a "Goanna."*





*King Clyde shares his throne with Len H. Roos, A. S. C., and enjoys an aging Yankee joke*

was so taken with some I was shown that I dug down into the funds I am hoarding to purchase a Rolls-Royce to take home with me, and purchased some of the gems picked for the Wembley Exhibition. We finished at Lightning Ridge and drove north to Angledool, seven miles from the Queensland border.

#### **Colorful Plumage**

Toward evening in this country the air is filled with birds of brilliant colors. Every

kind of parrot and cockatoo is to be seen, as well as small birds with every color of the spectrum showing in their plumage. A short distance from Angledool we met a Goanna and after a great deal of work we got him out of a tree and photographed him. He is a poisonous reptile and I think Bill showed a great deal of nerve in handling him. The Goanna is protected by the government, as it destroys rabbits and other pests.

We made the trip back to Sydney without anything of interest happening, except that we burned out a big end bearing three times and finally took out the piston altogether and came the last 200 miles on five cylinders. Just as soon as I can get a new trip planned, we will leave for the interior again; this time for a long trip, for in spite of the heat, the bad drinking water, the mosquitoes and a thousand other pests, it is a wonderful country.



*Camels and wagons ready for a trip into the interior.*



# Critics Laud Fred W. Jackman's Production

"Black Cyclone" Receives  
Plaudits in Los Angeles  
and New York Reviews.



Cinematography is Also  
Praised. Floyd W. Jack-  
man, A. S. C., Photographed.

**B**LACK CYCLONE," directed by Fred W. Jackman and photographed by Floyd Jackman, both A. S. C. members, has taken the critics by storm in its initial exhibitions at the Capitol Theatre, New York, and at the Rialto, Los Angeles, as is indicated by the following excerpts from reviews on the Jackman production which is being released by Hal Roach through Pathe.

"Black Cyclone" is eclipsing even the successes of Fred Jackman's production of Jack London's "The Call of the Wild," and his "Rex, King of Wild Horses," which also starred Rex, and were photographed by Floyd Jackman, A. S. C. It will be noted that the reviews are as elaborate as to the cinematography in the Jackman production as they are for the direction itself:

The excerpts follow:

## Mordaunt Hall, New York Times—

The wild horses in "Black Cyclone" will not have to drag people to the Capitol this week, as the presence of these animals on the screen will undoubtedly make the journey to this theater a willing and pleasant one. "Black Cyclone" is an admirable picture which has been directed with studious ingenuity, and although horses are seen in the principal roles, there is never a dull instant in the narrative, which possesses its full quota of suspense and some delightful incidental comedy.

The manner in which the horses have been handled for the different scenes makes one forget that a camera was anywhere near at the time the scenes were photographed. One sees so much that is surprising, when one stops to think it over, that after a while one is so absorbed that it appears to be perfectly natural to witness stallions in the characters of a hero and a villain, a mare as a heroine and a mangy burro filling the comedy role.

The long shots as well as the medium ones are most compelling. In certain instances one wonders how the producers are ever going to catch the horses. . . .

We are informed that thousands of acres of Nevada's plains and hills supply the background for this picture, which was directed by Frederick Wood Jackman. It is presented by Hal Roach who also mapped out the story.

\* \* \*

## New York Sun—

As refreshing and invigorating as the wind which swept the plains where it was photographed is "Black Cyclone," now being unwound at the Capitol with Rex, the William S. Hart of the equine kingdom, as its four-footed star.

Rex is the flashing ebony horse that raced through the reels of "The King of Wild Horses" last season. He is a fine figure of an animal, a dashing, dynamic piece of horseflesh, and his performance in "Black Cyclone" reveals that he has made steady strides, or gallops rather, as an actor. . . .

There are beautiful pictures of a herd of wild horses galloping over the plains in "Black Cyclone," pictures that are marvels of composition.

\* \* \*

## Harlow J. Peters, New York Telegraph—

If there were such a thing as a National Film Library whereby pictures of lasting worth could be placed, one shelf would surely be kept for Hal Roach's production for Pathe release of "Black Cyclone," which opened yesterday at the Capitol. "Black Cyclone" is the second starring appearance of Rex, the King of the Wild Horses, and again he proves that he not only has a fine screen personality, but is an actor of no mean power.

In this mechanical age pictures like "Black Cyclone" are simply invaluable in giving the cityite and the farmer who keeps horses only as something to drag ploughs with an impression of this majestic animal as he was created, and as he looks at his best. The camera shots of Rex and the other wild horses are simply magnificent; they are tremendously thrilling.

In fact, the whole picture is one thrill after another, with horse fights, long runs, and human doings mixed in.

\* \* \*

## Harriette Underhill, New York Herald-Tribune—

The happiness, trials and dangers of these horses were far more interesting than the usual human love pictures. And

(Continued on Page 18)

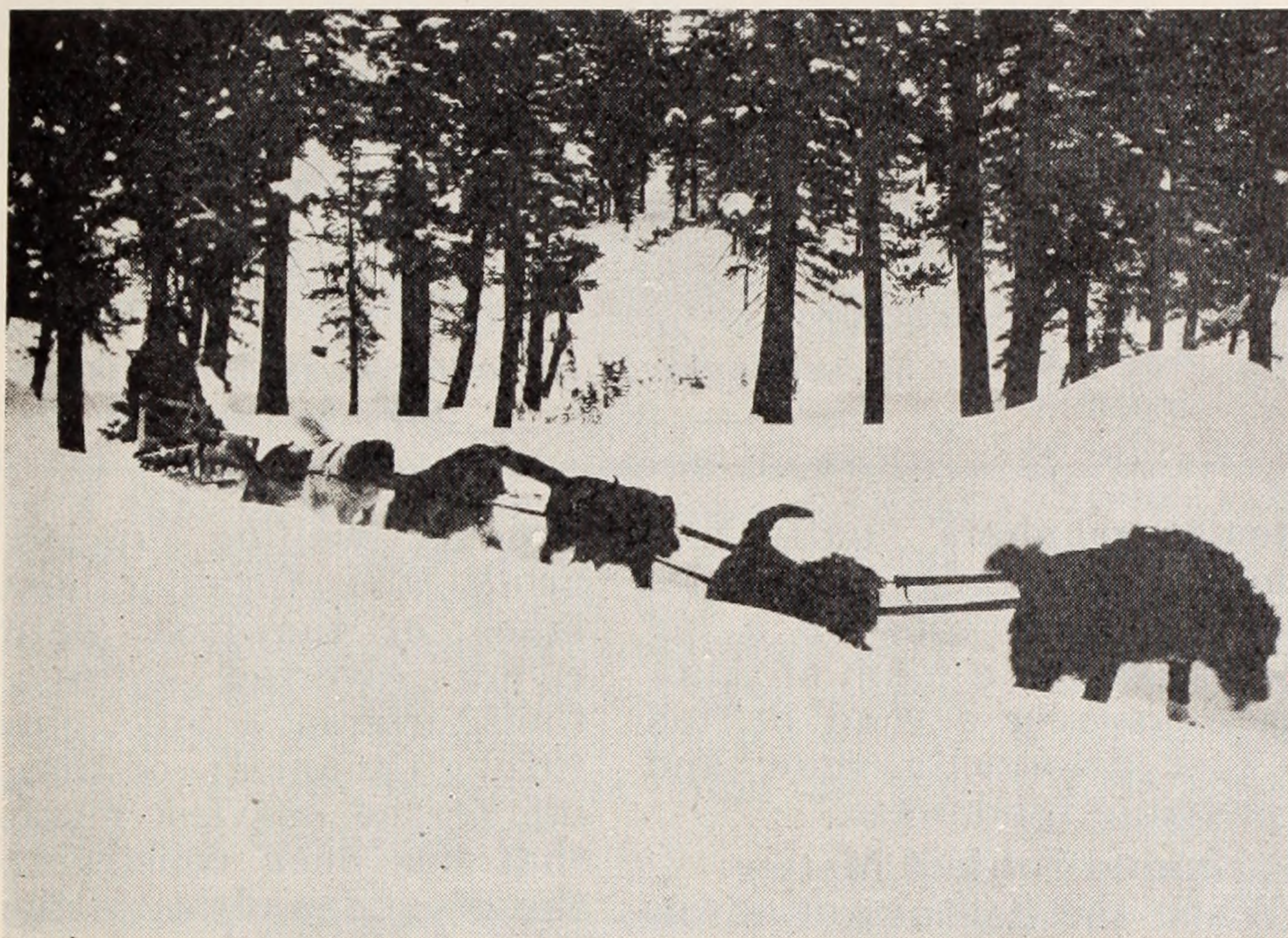


# Camera's Part in Record Industrial Project

Cinematography Preserves  
Perpetual History of Job  
of Moving Mountains.

By Lurline Lyons

Cinematographer Ever Present on Enterprise Requiring 25 Years to Finish.



Left—Camera and films were "mushed" thirty miles over mountain tops on a sled drawn by a team of Alaskan dogs through snow which, drifted twenty feet deep, was otherwise impassable.

Right—Albert C. Smith, cinematographer, on great industrial project. (Photos by Smith.)

Film, projector and camera have come to play an important part in the ranks of the greatest permanent construction army of which history gives account. In its achievements, as it is accomplishing the world's largest construction project, the cinematographers have created a new sphere of the world's activities.

Among the towering peaks of the High Sierras of northeastern portion of Fresno county, California, where the Southern California Edison Company is spending some fifteen or twenty million dollars more than it cost to build the Panama Canal, for harnessing the wild mountain torrents to the electric generator, I have been watching the new uses for the motion picture, which were never dreamed of in the pioneer days of pictures.

## For Posterity

Up there among the peaks and cataracts and the canyons deep in the forests of pine and cedar, an army of workmen, which numbers at times as high as 10,000 men, has been toiling on the job since 1912, and it will not be completed until 1935 at the earliest. In this gigantic electric project, which has attracted the attention of engineers and scientific men all over the world, the cinematographer has preserved in thousands of feet of film every detail of the expenditure of millions upon millions of dollars. These films are now the wonderful book from which the engineers of the world read of the latest and most marvelous achievements of our country in the conflict of man with the forces of nature. It is this collection of films which will show the engineers who are now studying the problems of harnessing the waters of the Balkan

mountains in Europe and those of the Himalaya in Asia, just how the engineers of California go about it to perform the task that makes the building of the Panama Canal look insignificant.

## For Amusement

It is not only the filming of the work of impounding mountain rivers and making them into a chain of glistening lakes that lie embedded among the great peaks of the Sierra Nevadas; of building the greatest hydro-electric powerhouses west of Niagara Falls and of the key achievement—the construction of the fourteen-mile Florence Lake Tunnel under the Kaiser Range, which was completed last February—that the motion picture has been a factor in the famous project. A vast construction army of thousands of men spending years in the isolation of mountain camps have the same human desire for amuse-

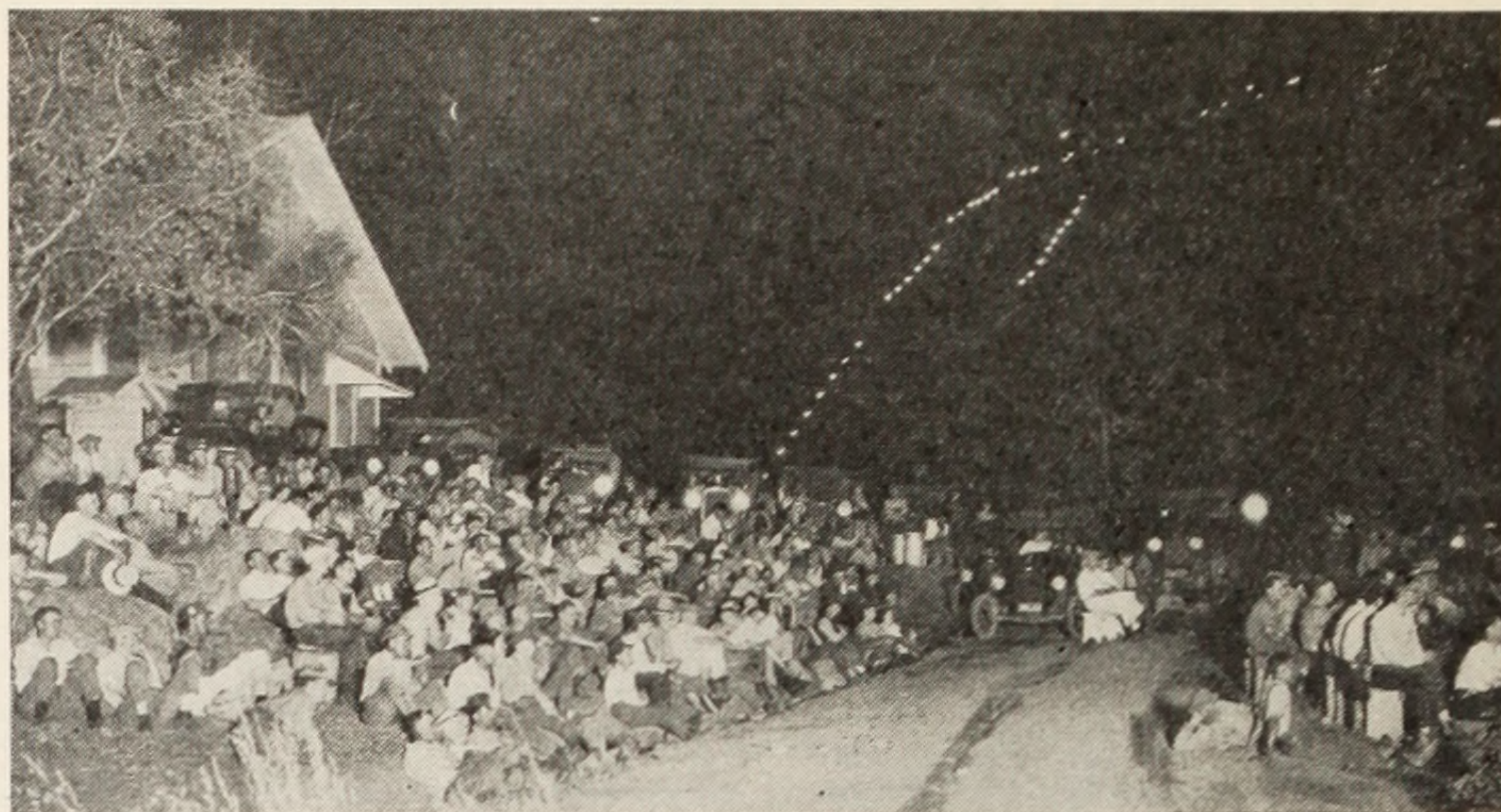


ment that enters into the lives of those of us who reside in cities.

While the Southern California Edison Company was building its two titanic powerhouses in the San Joaquin canyon, and while the hard rock miners were gouging a fifteen-foot bore beneath the base of the great Kaiser mountain, there were some twenty camps of workmen scattered over the seventy-five mile construction front of the project. Once, and sometimes twice, a week in each of these camps the company provides a free motion picture performance for the workmen. A portable projector and a light automobile made the tours of these camps on regular schedules and gave the men an exhibition almost identical with those seen in motion picture houses in the cities and towns. It consisted of a news reel, a comedy and a drama and in many instances these films were shown in the mountain camps while they were yet running on their second release in the cities and often before they had been shown in the small towns of California. Some of these exhibitions were given in the open air during the warm summer nights.

#### Camera Outfit on Sleds

Once last winter when I accompanied a party of Edison officials which made the last and final inspection of the Florence Lake Tunnel, the



*A free summer night's outdoor show at the roadside for the workers in the High Sierras.*

cinematographers' outfit and films were conveyed 30 miles over mountain tops on a big sled drawn by a team of Alaskan dogs over a road drifted 20 feet deep with snow and impassable for horses.

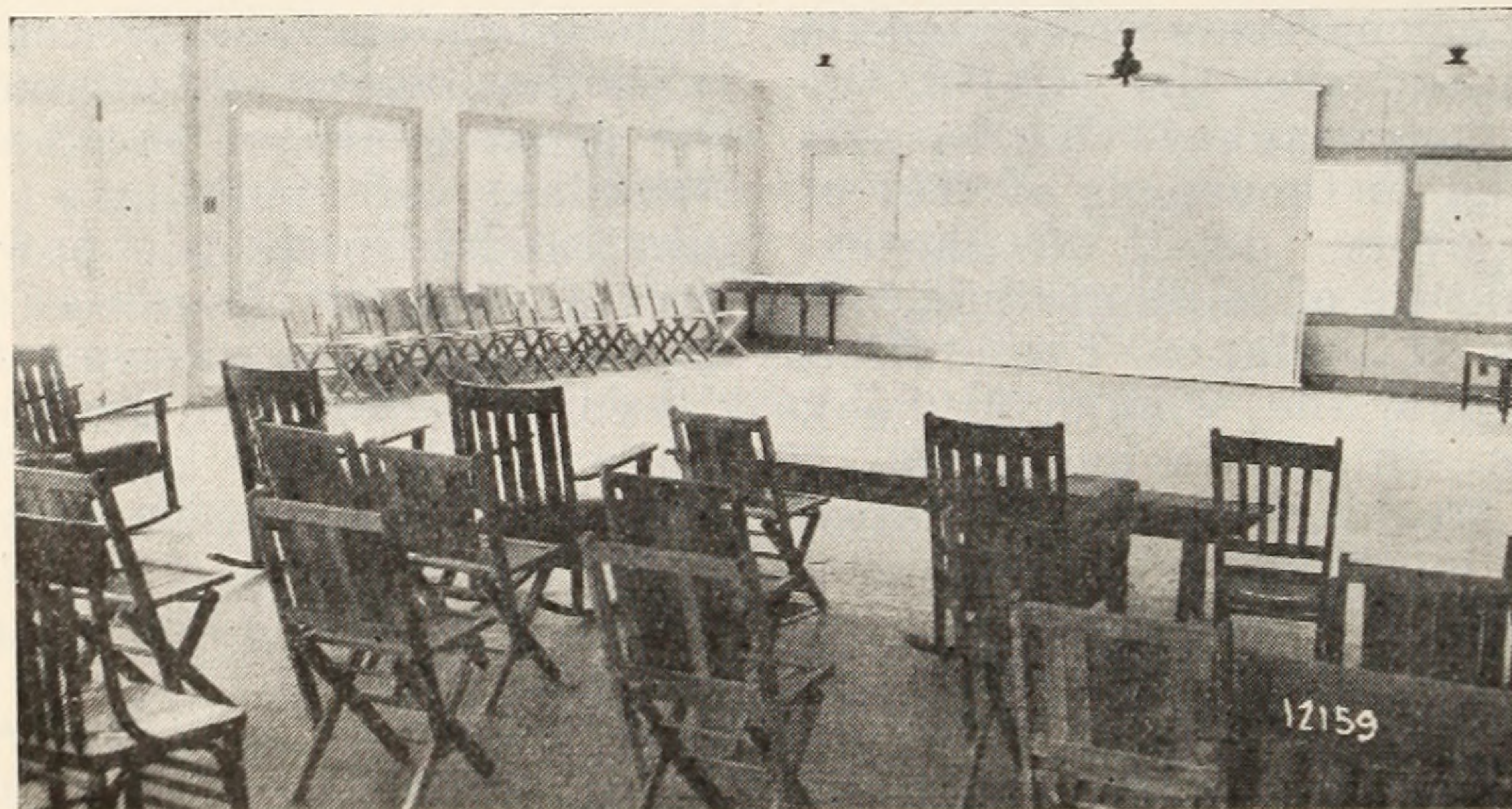
#### Unique Subject Matter

When the Southern California Edison Company began the active phase of its Big Creek-San Joaquin River construction project, it employed Albert C. Smith, an old-time cinematographer, to film every big feature of the work. Mr. Smith's films show pictures such as have never been obtained before and can never be obtained again. Among them is the filming of the construction of gigantic dams across canyons, depicting the surging waters of mountain

streams welling up to the brink and forming beautiful lakes; of the first waters of rivers diverted miles from their original course, plunging through tunnels; of the placing of the heaviest machinery that has been constructed by the great foundries of the east and of all the human interest life centering about the activities of thousands of men engaged in pushing to completion a project which will supply enough electricity to multiply by three the present population of the Southwest.

#### In the Primitive

As a member of the party of newspaper writers who climbed the High Sierras during the latter part of February and made their way through storms and snowdrifts in order to be the first to go through the great Florence Lake Tunnel, I witnessed what impresses me as one of the most remarkable events in the whole history of the film. One mile below the dome of the great Kaiser mountain and three miles from each of the portals from which work was commenced on the Florence Lake Tunnel, a fully equipped electric light studio was improvised by Mr. Smith so that the dramatic picture of the last blast which completed the longest tunnel in the world could be filmed with every modern lighting device that enters into the equipment of



*During the long winter months, the film programs are held inside company halls*



## Truthful Advertising of Re-issued Pictures



## National Vigilance Com- mittee Sums Up Effects of Misleading Film Billing.

*This publication has always opposed misleading film advertising, and therefore considers interesting the following bulletin which has been issued by the National Vigilance Committee, of the Associated Advertising Clubs of the World:*

Back in motion picture history, not so many years later than the nickelodeon era, the scenario departments of producing companies, both in the United States and in foreign countries, supplemented their current materials by preparing screen versions of classic literature. Hardly a famous author, from Homer to Kipling failed to have some part of his writings filmed and screened. For the time at which they were produced many of these were good pictures made but a few years ago have chosen But when these are advertised today the following facts should be kept in mind by the distributor and the exhibitor:

A tremendous change takes place with each year in the quality of cinema photography, make-up, costuming, and the thousand details comprising modern production. Continuities have also moved with the times. The public knows this. Accordingly, a number of producers who have in their film vaults excellent pictures made but a few years ago have chosen to have the entire stories re-scenarized, re-enacted and re-photographed in order to maintain the high standard of their programs and those of their exhibitor patrons. Others, whose pictures have comprised actions too colossal for such re-production, have advertised the re-issue of such subjects as and for pictures which had been successfully exhibited at a previous date and were now being revived because of their great popularity. "Quo Vadis," "Cabiria," "The Birth of a Nation," "The Miracle Man" and "The Four Horsemen" are a few of the pictures which have been frankly offered and advertised by distributors and exhibitors as re-issues. The right of the public to know what it is buying has been respected and the good will of distributor and exhibitor promoted by advertising honesty.

Once more the trend of producers is toward classic or well-known authors and famous stories. Think of a big story and there is every likelihood that some producer has filmed it within the year or is engaged in filming it. Today such productions are lavishly made. A number of them have been filmed abroad in order to obtain actual and not plaster and papier mache settings. In order that the exhibitor may do the business with these pictures which will enable him to realize a fair profit,

his bookings of these releases is aided and backed up by enormous campaigns of national advertising so that an advance demand is created for his showing.

Nearly every time a big current production of such a story is announced some film of a similar subject matter or title is exhumed from the vaults or from the kerosene circuit or the non-theatrical field and offered to exhibitors apparently for the purpose of cashing in upon the reputation of the new picture. Vitagraph's "Black Beauty" production was closely followed by the resurrection of an old Edison release. Fairbanks' "Three Musketeers" publicity encouraged a group of film adventurers to advertise in a highly misleading and confusing manner an old film made by the late Tom Ince from the Dumas novel. Both of these exploitations were held unlawful by the Federal Trade Commission, acting in the public interest. More recently a state-right release of the old "temperance" stage play "Ten Nights in A Bar Room" was paralleled by the re-marketing of a film-vault relic of the same name. The nation-wide advertising of the Famous Players-Lasky Corporation for "The Ten Commandments" was simulated for a reassembled old non-theatrical picture entitled "After Six Days." Coincident with the nation-wide advertising of the Fox Film Company's "Dante's Inferno," a new and elaborate production, we find the advertising of a film of the same name made in Italy. This foreign picture was first released in the United States prior to the entry of many present day exhibitors into the theater business.

There is no legal reason why an exhibitor may not book and screen these film-vault relics if he wishes to do so. But if he exhibits them without disclosing affirmatively that they are re-issued pictures, he is throwing away the good will of his patrons. Ask the exhibitors who advertised "The original Black Beauty," "Douglas Fairbanks (and) The Three Musketeers," and the man who used Fox Film Company mats to advertise the Milano "Dante's Inferno" what such tactics cost him in the long run. One way to keep a theater out of the list of those houses which are forever changing hands is to advertise every booking truthfully and completely. Even the small merchants in our towns and villages are learning what older advertisers have found from sometimes bitter experience—that advertising the whole truth pays a dollars and cents dividend. Sound principles of advertising are not alone applicable to goods, wares and merchandise. They apply to the sale of



## **The EDITORS' LENS . . . focused by FOSTER GOSS**

¶ Let's leave behind for a couple of moments the incessant worries and bickerings of the workaday film world and wander to the seclusion of California's High Sierras, and contemplate what motion pictures are doing on the top of the United States. Let's forget for the time being the vexations about story and star, costumes and exposures, box-office conditions and so on—and take note of what pictures are accomplishing where public appeal is not given a thought in production and where, on the other hand, regular features and short subjects are exhibited under the mountain stars without charge for admission.

¶ On other pages of this issue, there is given in a practical way an account of how cinematography is serving a company with imaginative officials—but let us pause here and pay tribute abstractly to the invention that is so versatile in its application as to make such service possible. With never a thought of exploitation, exhibition or public appeal, there are being made pictures which, as soon as the image is exposed, immediately become an invaluable record, a veritable visual library for future study.

¶ We wonder what people of the contemporary age would give to see workmen carrying materials and laying them in place for the great wall of China several centuries ago, of the artisans at their duties on the construction of the great pyramids, or on the buildings of ancient Greece and Rome? Those might have been uninteresting "industrial" pictures in their day, but what of the present?

¶ While we do not say that our descendants are going to be extraordinarily interested in the manner in which a hydro-electric system was constructed in 1912-1935, yet we do say that a comprehensive film report of a gigantic enterprise such as this will be a matter of information and definite precedent for engineers, not necessarily of the remote future, but for those of this era who may have the good fortune to be participating in similar undertakings during our own lives.



¶ Cinematography deserves a wider use in the industrial and commercial world than it now has. The idea should be abandoned that the invention of motion pictures is to serve only for entertaining purposes. Although, for various reasons, a long stretch of years was required before printing became a necessity rather than a novelty, the fact remains that typography has done incalculably much to accelerate the progress of the world. Let's not wait so long before we put cinematography to work to hasten the trend of the world, industrially and commercially, besides allowing it to entertain from Boston to Bombay. It will prove a capable, willing and intelligent employe.

¶ Strangely enough, in addition to this progressive application of motion pictures in the land of altitude, films are brought into play in their accepted roles—that of amusing and entertaining, many evenings each month being given over to programs, free of charge, for the employes. There is something to ponder over in this—as we believe that any of the old-timers, who were identified with mining projects in the same mountains, could testify. The situation of assembling scores of men in faraway fastnesses was no different then than now—men don't change inherently over a period of 75 years.

¶ We are told that the old mining camps weren't duplications of an earthly heaven. In fact, with gambling and what not for entertainment, they are supposed to have run in quite the opposite direction. However, the men worked hard and they had to have something for relaxation and entertainment, they tell us in justification. But the men on this gigantic construction job work just as hard, are living in the same outdoors as their grandfathers did. Yet they are not troubling themselves, their families and their employers with wholesale shooting, gaming and drinking for entertainment and recreation.

¶ What's the reason—could it be such a thing as the proper use of motion picture programs?



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## Jay Robert Turner Chosen A. S. C. Member



New Member Has Wide Experience on William Fox and Many Other Productions

Jay Robert Turner has been chosen a member of the American Society of Cinematographers, according to an announcement from the Board of Governors.

Turner has been a cinematographer at the Fox Studios in Hollywood for the past six years. He filmed all of the special Clyde Cook comedies, including the feature, "Skirts."

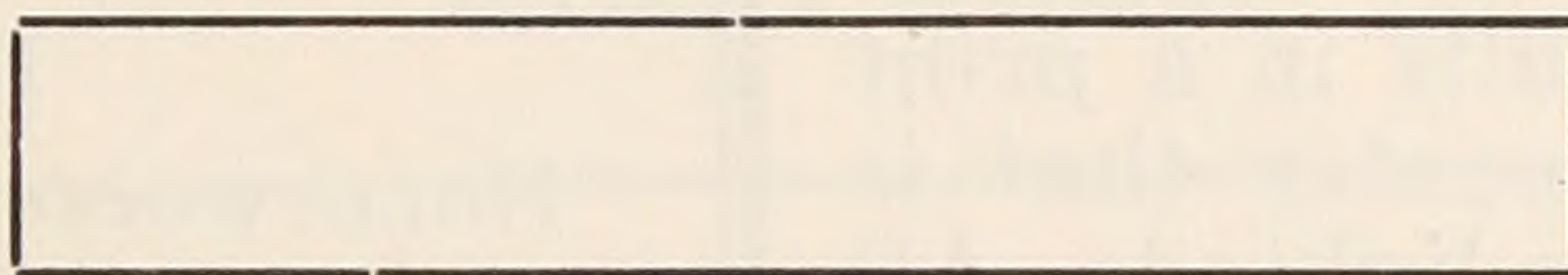
He filmed three specials with Lupino Lane, including the five-reeler, "Friendly Husbands."

He photographed a series of ten two-reelers directed by Jack Blystone, as well as a five-reeler directed likewise by Blystone.

He then shot a series of sixteen monkey comedies, with "Max," "Moritz" and "Pep."



Jay Robert Turner, A. S. C.,



His latest feature is the Fox production, "Darwin Was Right."

(Continued from Page 10)

the best studios in Hollywood.

It was a novel and weird sight to enter this great underground cavern drilled through the solid granite of centuries and find in its very heart a bank of high-powered electric lights and to see a battery of cinematographers filming the final act in the strang drama of giant powder and dynamite.

### Not To Be Duplicated

These priceless films can never be duplicated for now the mighty San Joaquin river has been diverted 45 miles from its course and flows smoothly under the base of a mountain through a course which took five years to gouge out.

Yes, I have seen many wonderful acts staged in the studio and on location, but I never expect to see again the taking of so strange a picture as that one—a picture of an event which will go down in history as one of man's greatest triumphs over the blind forces of nature.

## ON BOARD OF GOVERNORS



H. Lyman Broening, A. S. C.



Norbert F. Brodin, A. S. C.



Henry Sharp, A. S. C.

The American Society of Cinematographers' Board of Governors numbers among its members Norbert F. Brodin, H. Lyman Broening and Henry Sharp. Sharp was chosen to fill the term of Gaetano Gaudio, who was obliged to forego his duties on the Board because of the press of personal business affairs.



## Proper Screen Presentation

(Continued from Page 4)

3.5-foot candles to 20-foot candles. It is an impossibility under these conditions to present a picture and get proper values. Ignorance regarding projection on the part of the managers allows high intensity arcs to be used where they mean ruination to the picture—as often is the case where another manager believes he will save by a Mazda equipped machine where the conditions are not satisfactory for this style of illumination, but demand a different sort.

Let us compare the three sources of illumination of the present time, considering at all times the optical conditions are the very best for each case, and see the effect on a standard print:

### The High Intensity Arc

In 80 per cent of the houses using this as a source of illumination, the picture has been terribly over-lighted and usually has a very bad glare in the center of the screen, which in turn is very tiring on the eyes. Directly outside this hard, glary, blue-white spot in the center of the picture are visible all the colors of the spectrum from time to time as the image of the carbon revolves. This results in a print of standard exposure having a center that is completely washed out and over-lighted. All the soft tones and shadows are lost and a terrific hard, high-light predominates; and then to the outside and either side of the screen, the brightness gradually falls off to a lot of hard colors alongside this glare. Due to the color of this light, beautiful soft color dyes and tones, that are really beautiful under normal conditions, are all washed out, leaving neither black nor white nor a color—with the consequence that when the producer goes to view his production it appears entirely different from what he had looked at under normal conditions.

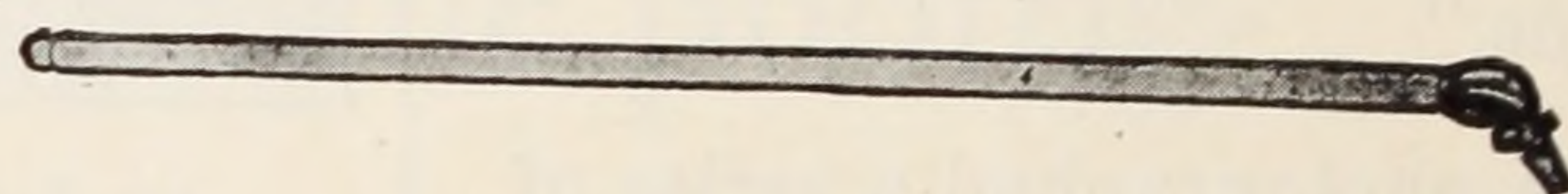
Another thing that has been found with the use of this style of arc is that the color on the film itself is bleached out in the center, leaving a print that is different and lighter in color in the center than the rest of the surrounding film. Then when the next exhibitor receives the print—an exhibitor who is using a standard carbon arc—he cannot understand the unevenness in the color of the print.

The very thing for which the theater was built, the presentation of motion pictures, is the least considered. Little do they care, it seems, whether the machines are supported from a rope and let down through the ceiling—just so long as they get something on their screen when it comes down. Gentlemen, think this thing over, check up on the number of theaters and it will be astounding just where the majority of projection rooms are located.

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Instead of being at right angles and level with the center of the screen, as so very few are throughout the country, you will usually find it away at the back and top of the house. It is, therefore, necessary to use a tremendous amount of light to get anything on the screen, but, alas, the very thing we pay to go in to see is so badly distorted, so badly lighted, that we all come out thinking it was a terrible picture. So, summing the high intensity arc up, we find that it came into prominence due to the lack of thought given the most vital part of a theater, the projection room; and, until they build theaters correctly, we shall have to put up with these abnormal and ridiculous picture presentations.

The standard carbon arc, on the other hand, if handled correctly, will give all the light that is necessary. An even screen may be maintained without any particular glare spots, and due to the light itself being somewhat softer, the projected picture becomes softer in its gradation of tones, and, therefore, is much more soothing to the eye. The real value of the quality of the photography is brought out—a better quality of depth is maintained, and instead of hard, glary high-lights, the desired soft tones are maintained.

For the smaller house and properly arranged projection room, the Mazda source of illumination has come into prominence. It is proving the most satisfactory of all lights. It is not only less expensive to operate but a

screen of absolute even brightness can be maintained with all the light that is necessary. Due to the evenness of this light we get a perfectly illuminated picture on the screen, which in turn reproduces the exact values of high-lights and shadows that were actually there at the time of photographing. This alone increases the relief and so we get a greater sense of depth to our picture. However, this class of projection hasn't proven so popular—which is due to the lack of men in the field who do understand it. It is most essential that a man be perfectly familiar with the laws governing optics in order to get this quality out of this Mazda projection.

At the studio we use nothing but Mazda projection. We maintain a standard screen illumination of between 6.5-7 foot candles, using screens of absorbing qualities and perfectly straight projection angle. All of our prints from the laboratory are judged on this basis. Every morning all our screens are tested for screen brilliancy and if one is found to be up or down at a stated amperage through our lamps, that amperage is increased or decreased accordingly until our standard of 6.5 foot candles is arrived at. By keeping all the screens at this standard, a print may be run in any of the projection rooms and it looks exactly the same.

The time is not far off before we shall be able to go into any theater and there see the same class of projection, but a great deal of



pioneer work has to be done. The sooner the theater managers realize how essential this is to proper screen presentation, the sooner will they realize that a man with proper technical knowledge of projection can correct these conditions, for money spent on the proper handling of the picture means money in the box office.

### Truthful Advertising and Re-issued Pictures

(Continued from Page 11)

amusement just as much as they do to dry goods, hardware or furniture.

The theater owner who demonstrates to his patrons that they can always depend upon what they read in his film advertising, will attract and hold the regular, repeat patronage which is the backbone of picture house prosperity.

### Critics Laud Fred W. Jackman's Production

(Continued from Page 8)

when Rex galloped up and allowed the man hero, whose horse had fallen under him, to mount him and save the heroine our excitement knew no bounds.

"Black Cyclone" is a mighty interesting picture. . . .

\* \* \*

### New York World—

The maintenance of this semblance of vicious freedom in three horses trained so remarkably to their tasks seems no small achievement. . . . For any with even the vaguest kind of friendly feeling for horses the picture can be generously recommended.

\* \* \*



### Variety—

An astounding film is "Black Cyclone," and one sure to cause a raft of talk before it gets far. With horses playing the leading roles and sustaining the principal interest, this one is full of laughs, thrills, drama and suspense. They don't come much nearer to filling the entertainment order. It is the second in which Rex has appeared, the first being "King of the Wild Horses." . . .

It's a happy ending that brought a storm of applause.

The way these horses perform is little short of miraculous. Every move is life-like, natural and registers. That goes for Rex, Lady and The Killer, the latter being an especially mean-looking rascal, while Lady is a fine light mare. The humans in it don't have much to do but do it nicely.

"Black Cyclone" is a film to make movie history. Its achievements made in America are none the less important, for its vigorous and pulsing story, carried forward with directness and a minimum of footage, fairly shrieks aloud to those who ask for better films.

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They couldn't be much better than this. For any first run, anywhere, it is fit provided intelligent, educational exploitation is used, and in the country towns it is a cinch set-up.

\* \* \*

**New York Daily Mirror—**

"Black Cyclone" swooped into the Capitol yesterday for a week's melodramatic stay, starring Rex, the "wonder horse," in a story written by Hal Roach, expertly directed by Fred Jackman.

This is the most notable production we have seen in many a day. It's intriguingly different.

If you go to the Capitol only to see Guinn Williams race Black Cyclone bareback up hill and down dale, you'll get the thrill of a lifetime.

\* \* \*

**New York Evening Post—**

Altogether "Black Cyclone" is one of the most entertaining pictures we have seen for some time. It is not only a photographic feat, but also a moving drama of life in the wilds. The horse actors could give lessons to many a movie actor, with gratifying results. It is a relief to get away from the stereotyped "Western" rubber stamp for a change.

\* \* \*

**New York American—**

A horse, superb in beauty and human in his interpretation of emotions that guide the human race. . . . The grace and intelligence of this animal shows up a lot of the simperings and sophistications of various human actors. Rex is not only a creature to be loved by all lovers of magnificent horseflesh. He can teach us something. "Black Cyclone" gets across to man, woman and child. . . .

\* \* \*

**New York Evening Journal—**

The picture is well directed and told with a swing and charm to it all that is delightful, and the Nevada hills and plains are gorgeously photographed. There are also in the cast a pack of wolves, a rattlesnake, a bear, a tiger and a comedy burro that should have had a bigger role.

\* \* \*

**New York Graphic—**

. . . affords something approximately new and novel in the way of a film production. . . . more than well worth seeing. In fact, you owe it to yourself to see "Black Cyclone" at the Capitol. It is a cinema treat.

\* \* \*

**New York Telegram—**

. . . Rex certainly does as much heavy rescue work as a team combined of

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William S. Hart and Harry Carey.

\* \* \*

**"Danny," Film Daily—**

"Roxy" over the radio: "'Black Cyclone' (Hal Roach production, Pathe Release) is the best picture I have seen in five years." Well, well! Anytime "Roxy" goes that far it means something. For many believe "Roxy" the premier showman of America. So we are going to see what "Roxy" raves about. And utter a few thinks of our own.

\* \* \*

**Orlando Northcutt, Los Angeles Express—**

If you have a hankering to see a motion picture that is out of the ordinary and one that is packed with romance and thrills, glance at "Black Cyclone" at the Rialto. It is a truly remarkable film.

Rex, who performed so creditably as the equine hero of "King of the Wild Horses," is cast as the principal character in "Black Cyclone" and he carries the honors with the aplomb of a matinee idol.

Fred Jackman, who directed, has done one of the finest bits of directing the screen has to offer. The patience he must have exercised to gain the effects that appear in the finished picture is unusual.

The battle between Rex and the Killer, the fight with a pack of wolves trailing the nearly exhausted Lady, the stampede of the wild horses are photographic and dramatic highlights of a film that will unquestionably prove one of the greatest box office successes of the season. It is an animal picture far above the average.

Unprogramed but worthy special mention is the comedy relief, the Pest, a moth-eaten little burro with a cynical expression. He is a clown by right of birth. The introduction of this fellow is a clever bit. "Black Cyclone" deserves the highest praise one can visit upon it.

\* \* \*

**Los Angeles Evening Herald—**

. . . the production is well put on and interesting throughout. . . .

## CLUBBING OFFER

Subscribed for separately, Camera Craft and the American Cinematographer will cost a total of \$4.50 per year. As a special clubbing offer, both magazines may be had at a total price of \$3.40 per year.

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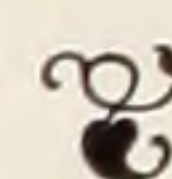


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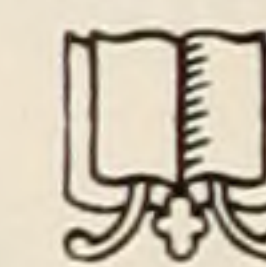
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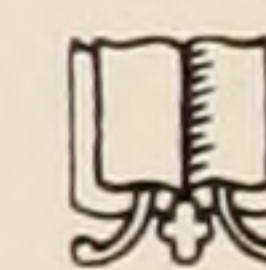
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ETC.



ETC.



## French Preparing for Big Film Production Program; Plans Given

By Rene Guissart, A. S. C.

(Special Dispatch to the American Cinematographer)

PARIS, France, June 1.—At the present time there is in evidence quite a bit of production in Parisian studios. There seems to be a determined effort to get results; and, to this end, the best talent available is being used, even to the extent of enlisting those well-known in American production matters.

Edward Jose, the American director, is making a feature production from one of the most widely-read novels by Pierre Benoit, the famous French writer of "Atlantide." Betty Blythe is the star. They are on location in Palestine.

Jacques Bizael, formerly with Marshall Neilan, is the cinematographer on the Jose feature. Henri Meneissier is the art director. He was with Nazimova in America, and was art director for "Madame Sans Gene," which, starring Gloria Swanson, was made here.

Another big production, "Napoleon," is getting under way, and it is expected that two years will be required to make it. Abel Gance is directing.

### McCormicks in Paris

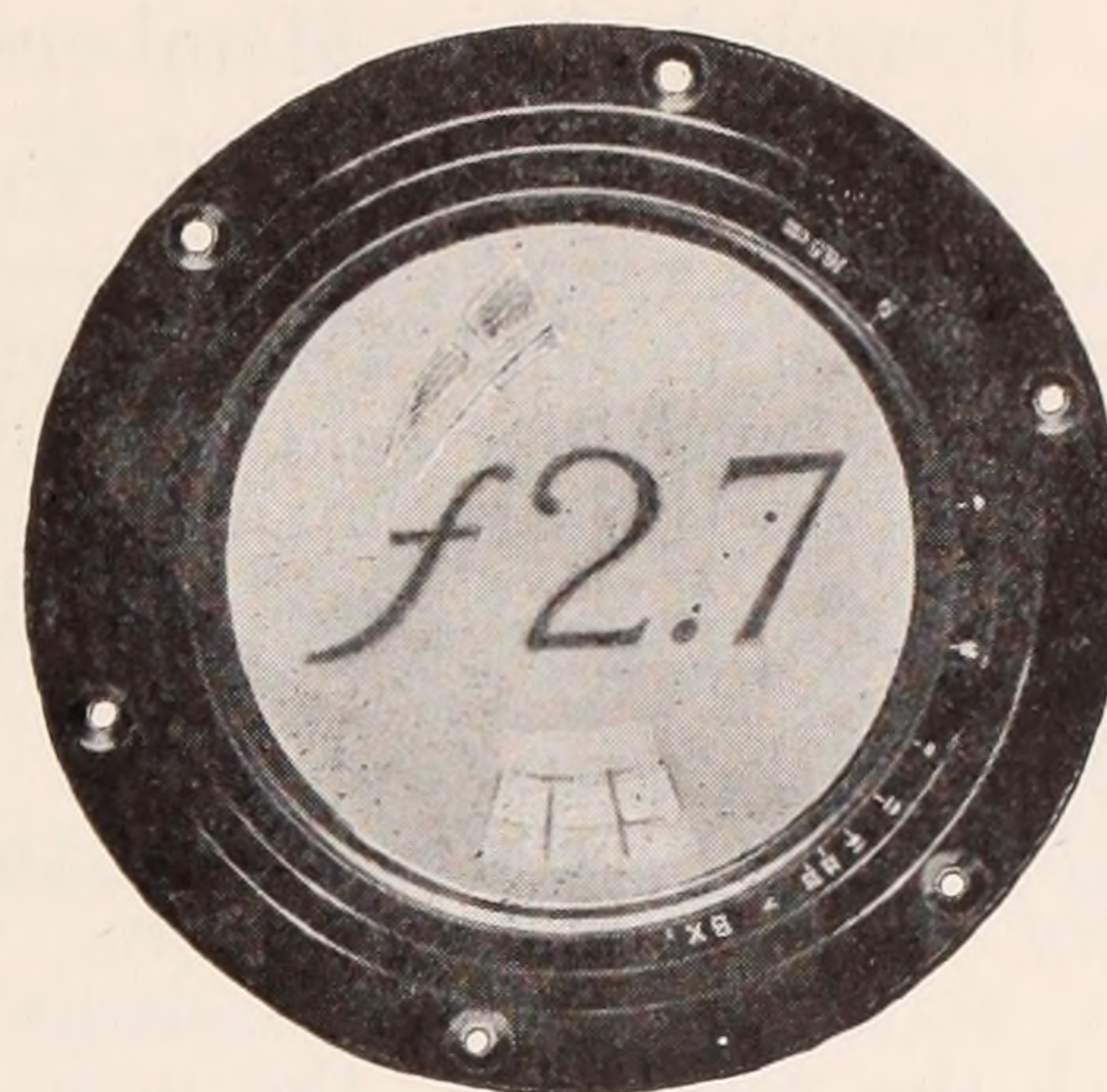
John McCormick, western representative of First National, and Colleen Moore (Mrs. McCormick), have been in Paris for the past several days. Both are very fond of Paris, and Miss Moore is having a busy time visiting the Parisian shops. They will go to London before they return to America.

### E. I. E. S. to Hold Meetings in A. S. C. Quarters in Hollywood

The Electrical Illuminating Engineers' Society will hold its future meetings in the A. S. C. assembly rooms, twelfth floor, Guaranty building, Hollywood, according to an announcement from R. E. Delaney, secretary of the engineers' society.

This is by special arrangement with the American Society of Cinematographers, which was represented in the making of the arrangements by a committee composed of Gilbert Warrenton, A. S. C., and John W. Boyle, A. S. C.

The A. S. C. headquarters will become the official address of the Illuminating Engineers and will be assumed before the latter part of June. The E. I. E. S. is at present located at 1103 N. El. Centro, Hollywood, which was also the temporary quarters of the American Society of Cinematographers and of the **American Cinematographer** last year pending the completion of the A. S. C. offices in the Guaranty building.



# CARL ZEISS

Carl Zeiss, Jena, have perfected a new lens—a Tessar, with a working aperture of f:2.7.

Combining the well known Carl Zeiss quality with the greatly increased light gathering power of f:2.7 means an objective for motion picture photography that is revolutionary—a lens that will produce results under the most adverse conditions.

Following are the focal lengths and prices:

| Focus         | Standard mount | Focussing mount |
|---------------|----------------|-----------------|
| 1 3/8 inches  | .. \$40.00     | \$47.00         |
| 1 9-16 inches | 40.00          | 47.00           |
| 2 inches      | 43.00          | 50.00           |
| 3 1/8 inches  | .. 51.00       | 58.00           |
| 4 inches      | .. 64.00       | 71.00           |
| 4 3/4 inches  | .. 72.50       | 82.50           |

*Harold M. Bennett*  
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## A NEW LENS

"That has made good"

Large aperture F:2.3. To a large extent responsible for the Bas-relief, or solid appearance of the subject on the screen.  
Good definition over the entire field, yet not harsh or wiry.

A portrait lens in short focal lengths  
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Price is reasonable

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| 40mm..... | \$50.00 |
| 50mm..... | 50.00   |
| 75mm..... | 55.00   |

A trial will be satisfying

ASTRO-GESELLSCHAFT, mbh., Berlin  
FOR SALE BY

**MITCHELL CAMERA CORPORATION**  
6025 Santa Monica Blvd. - - Los Angeles, Calif.



## Assistant Cameraman's Club Is Founded; New Members Sought

The "Assistant Cameramen's Club" has been formed with a membership among the assistant cameramen in Hollywood, and, by special arrangement with the American Society of Cinematographers, the organization is holding its meetings in the A. S. C. assembly hall, 12th floor, Guranty building.

The idea of the assistants' club was conceived by Dan Clark, a member of the American Society of Cinematographers, who discussed the matter with his assistant, Rollin Platte, with the result that the new club was thereafter launched.

Charter members of the club include Rollin Platte, Jack Marta, Burnett Guffey, Milton Gold, Max Cohen, Will Walling and Stanley Horsley.

The following officers have been elected for the coming year: Gregg Toland, president; Burnett Guffy, first vice president; William Rheinhold, second vice president; Rollin Platte, treasurer; Will Walling, secretary, and Steven Bauter, sergeant-at-arms.

Membership in the organization is expected to attain 25 within the next several days. Information is available from Gregg Toland, Constance Talmadge unit, United Studios. All assistants are invited to join.

## A. S. C. Members Make Film Record of Shrine Convention Festivities

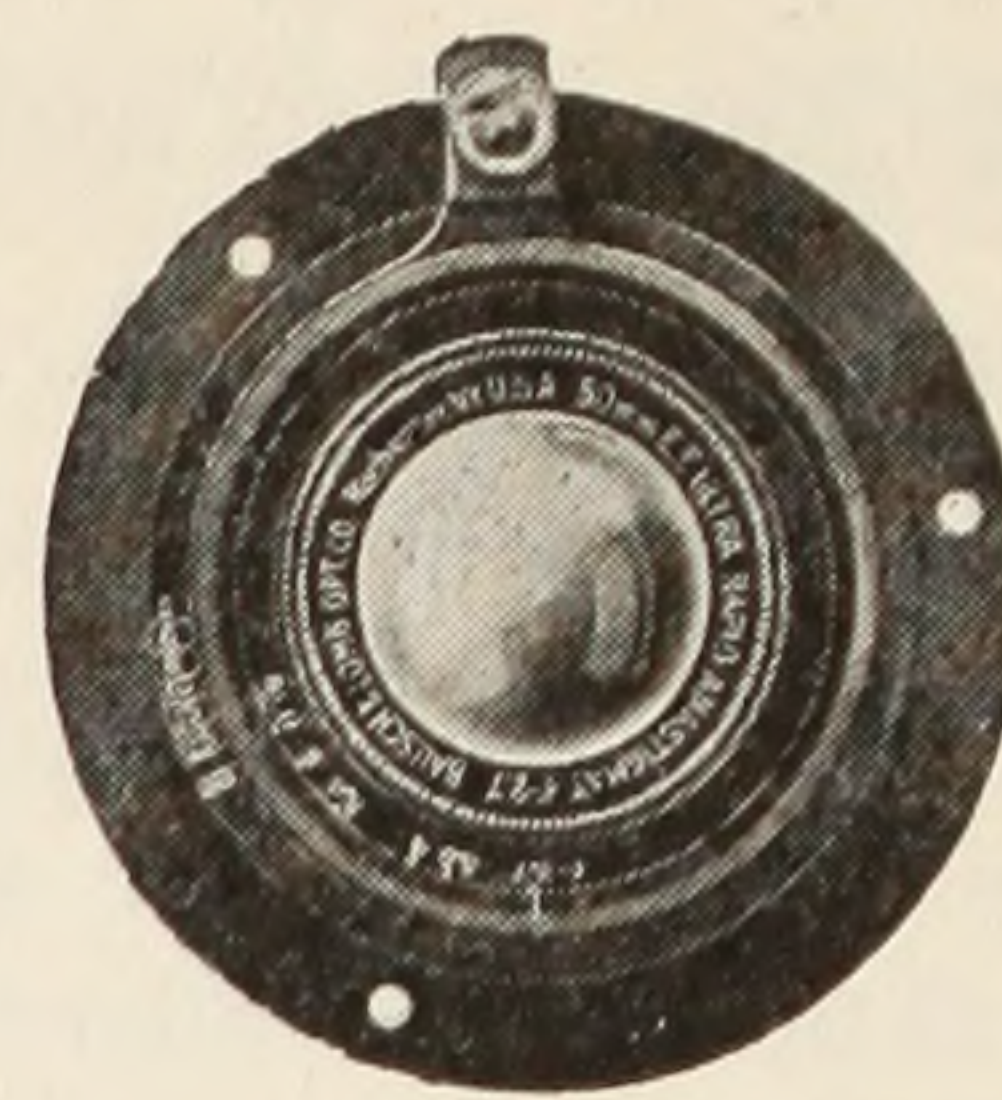
A. S. C. members rallied to the support of the motion picture electrical pageant at the recent Shriners' Convention in Los Angeles and filmed the gigantic electrical parade and events held within the Los Angeles Coliseum.

L. Guy Wilky, A. S. C., was in charge of arrangements for the A. S. C. Wilky worked in co-operation with Lou Ostrow, business manager of the pageant, and with Harry Brown and Frank Murphy, who, members of the Electrical Illuminating Engineers' Society, were responsible for the impressive electrical achievements which made the pageant a success.

Faxon Dean, Alfred Gilks, John W. Boyle and E. Burton Steene, all A. S. C. members, photographed the parade along the line of march, while King Gray, A. S. C., and Floyd Jackman, A. S. C., filmed the pageant within the Coliseum.

L. Guy Wilky, A. S. C., and Gilbert Warrenton, A. S. C., photographed the special sketch, "A Motion Picture Company on Location," which Fred Niblo directed before the throngs in the Coliseum.

Ira Morgan, A. S. C., is photographing "The Mystic," a Tod Browning production, at the Metro-Goldwyn-Mayer studios.



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## John W. Boyle, A. S. C. to Film

## "Viennese Medley" for First National

John W. Boyle, A. S. C., will be chief cinematographer on the First National special feature, "Viennese Medley," which will go into production on June 15, under the personal supervision of June Mathis.

Boyle has already begun his First National connection, his resignation as cinematographer on J. Leo Meehan's production of Gene Stratton-Porter's "Keeper of the Bees," having been regretfully accepted by Meehan.

"Viennese Medley" will be directed by Curt Rehfeld, formerly associated with Rex Ingram. It is worthy of note that, of the members of the staff on the production, the following have sojourned in Vienna within the past several years: Miss Mathis, Rehfeld, Silvano Balboni, Boyle, Arthur Martinelli and Rene Guissart, A. S. C., who recently completed special scenes taken in the European city for the feature.

## A. S. C. Member Successful in

## Difficult Assignment in Europe

Rene Guissart, A. S. C. has finished an important assignment for First National Productions, for whom he secured invaluable shots in Vienna, where he worked for a period of three weeks immediately after his arrival in Europe recently. Before proceeding to Vienna, Guissart remained only one day in Paris, where he has established headquarters for an extensive European, English and African cinematographic service.

The A. S. C. member encountered rigid governmental regulations in Vienna, but, due to his thorough knowledge of European film production and customs generally, he was able to cope successfully with the difficulties, and, in so doing, obtained for American films what doubtless would have been impossible to get otherwise. To do this Guissart improvised special automotive transportation, and, in addition, was able to procure the use of a police aeroplane for aerial shots over the city.

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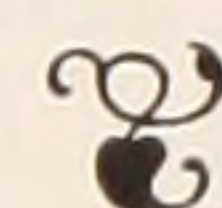
A new and darker shade of protective optical glass based on the well known Crookes formula, perfected in Germany, has been received by the Marshutz Optical Co., of Los Angeles. The new glass, known as No. 4 Crookes, is said to be especially valuable to persons exposed to the excessive illumination common to motion picture work, desert or marine exposures, according to Dr. S. G. Marshutz, the optometrist who secured the glass from Germany for the motion picture clientele.

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Harry A. Fischbeck, A. S. C., is with Famous Players-Lasky at the Paramount Long Island studio, photographing D. W. Griffith's production of "Sally of the Sawdust."

\* \* \*

Charles Van Enger, A. S. C., has concluded the cinematography for a George Hill production for Warner Bros.

\* \* \*

Fred W. Jackman, A. S. C., is away on an extensive tour throughout the West to gather material and scout locations for his latest production which he is to direct for Hal Roach release through Pathe.

\* \* \*

Charles Rosher, A. S. C., has concluded the photography on "Little Annie Rooney," and is ready for preparations on the next Mary Pickford feature.

\* \* \*

Jackson J. Rose, A. S. C., is at work on the latest feature to be photographed by him at Universal City.

\* \* \*

Ernest Palmer, A. S. C., has finished shooting "East Lynne," an Emmett Flynn production for Fox.

\* \* \*

Victor Milner, A. S. C., who has just completed the filming of R. A. Walsh's production of "The Wanderer" for Famous Players-Lasky, has signed a contract for a period of two years with Paramount.

\* \* \*

J. D. Jennings, A. S. C., is filming Mrs. Rudolph Valentino's first production. Nita Naldi is featured and Thomas Buckingham is directing.

\* \* \*

Dan Clark, A. S. C., is all primed to jump back into his cinematographic harness again, now that Tom Mix has returned from his triumphant tour to Europe and through the East.

\* \* \*

Norbert F. Brodin, A. S. C., has at last returned from location in Canada where he was quartered for so long on location on Frank Lloyd's latest production, "Winds of Chance."

\* \* \*

John W. Boyle, A. S. C., has returned from location at Santa Barbara where scenes were photographed for J. Leo Meehan's production of the late Gene Stratton-Porter's "The Keeper of the Bees."

Ernest Haller, A. S. C., is photographing "High and Handsome," a Garson production starring Maurice Flynn.

\* \* \*

George Schneiderman, A. S. C., is filming "Thank You," a John Ford production for Fox.

\* \* \*

Tony Gaudio, A. S. C., is still busy on the cinematography of "Graustark," the latest Joseph M. Schenck production starring Norma Talmadge.

\* \* \*

John Arnold, A. S. C., is filming King Vidor's production, "The Big Parade," at the Metro-Goldwyn-Mayer studios.

\* \* \*

H. Lyman Broening, A. S. C., has finished "Fighting Justice," a Harry J. Brown production, directed by Al Rogell and featuring Billy Sullivan, at the California Studios. Lyman at present is filming a Gardner production, directed by Jack McCarthy, at the California studios.

\* \* \*

The sad news comes to Hollywood that Herford Tynes Cowling's father passed away in Virginia last month.

Cowling has returned to Chicago from Suffolk, and is again at work on the film which he brought back with him on his most recent trip around the world.

\* \* \*

John W. Boyle, secretary of the A. S. C., addressed the open meeting of the American Society of Cinematographers on Monday, June first, on the subject of his cinematographic experiences in Europe.

Boyle rounded out a year of motion picture activity on the other side of the Atlantic as chief cinematographer with Charles Brabin and June Mathis on "Ben Hur," and supervised the building of laboratories and the installation of studio equipment for the production.

Boyle's lecture was a source of great interest to all members present.

\* \* \*

At the A. S. C. meeting of May 18th, J. A. Ball, of Technicolor Motion Picture Corp., exhibited a reel of film involving a new process in preparation, this being handled by the Technicolor organization.

Faxon Dean, A. S. C., gave a lecture at the same meeting on magenta side arc diffusers. A general discussion followed the talks of Mr. Ball and of Mr. Dean.





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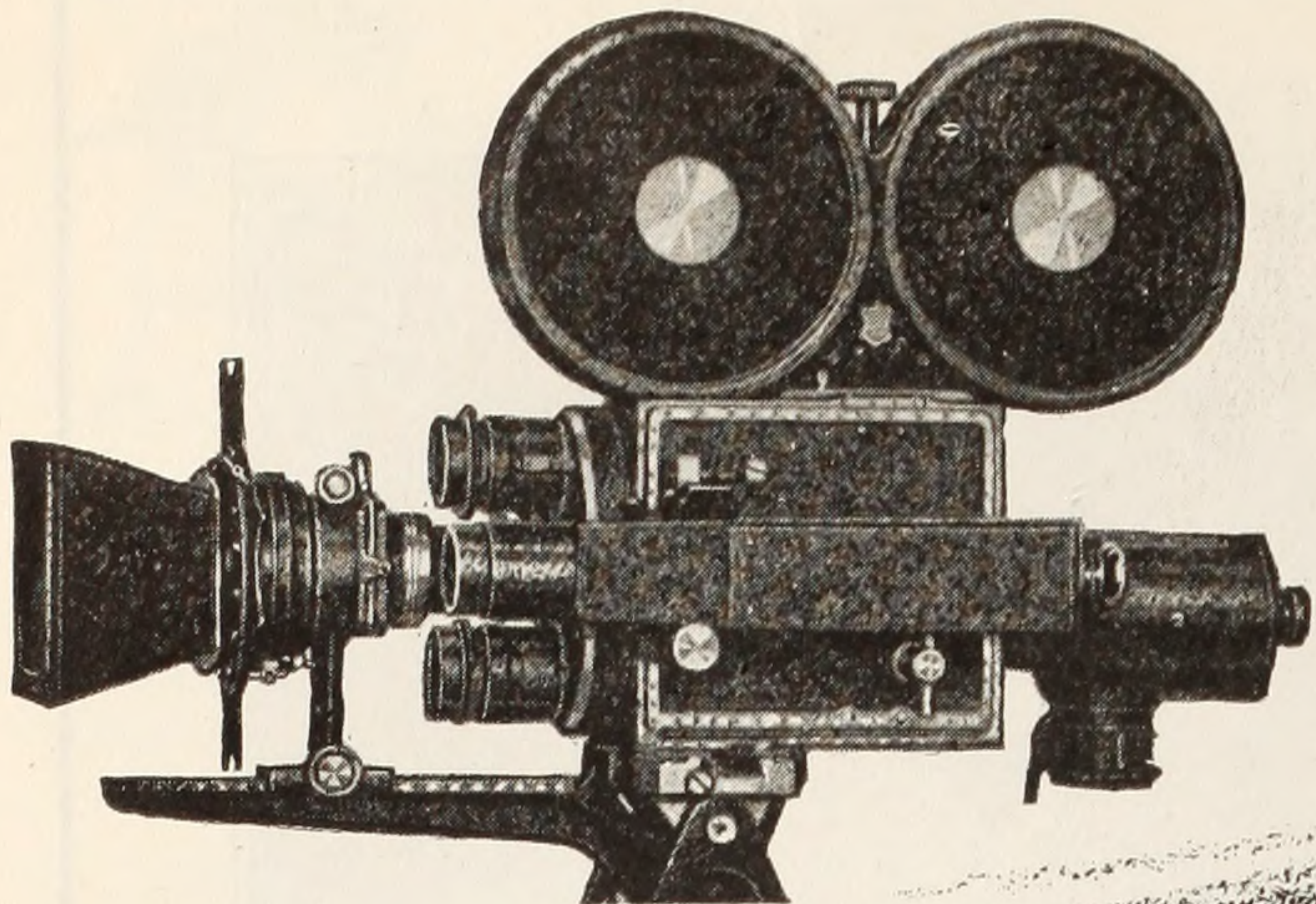
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Abel, David—with Warner Brothers.  
Arnold, John—with Metro-Goldwyn-Mayer Picture Corp.  
Barnes, George S.—with Geo. Fitzmaurice, United Studios.  
Beckway, Wm.—Europe.  
Benoit, Georges—with Hunt Stromberg Productions.  
Broening, H. Lyman—with Gardner Productions.  
Boyle, John W.—with First National Productions, United Studios.  
Doran, Robert V.—  
Brodin, Norbert F.—Frank Lloyd Productions, First National, United Studios.  
Brotherton, Joseph—  
Clark, Dan—with Tom Mix, Fox Studio.  
Clarke, Chas. G.—with George Melford, Hollywood Studios.  
Cowling, Herford T.—Room 216-29 So. La Salle St., Chicago, Ill.  
Cronjager, Henry—with Famous Players-Lasky, New York City.  
Dean, Faxon M.—  
Doran, Robert V.—  
Dored, John—Riga, Latvia.  
DuPont, Max B.—  
DuPar, E. B.—with Warner Bros.  
Dubray, Joseph A.—  
Edeson, Arthur—with Sam Rork Productions, United Studios.  
Evans, Perry—  
Fildew, Wm.—  
Fischbeck, Harry A.—with Famous Players-Lasky, New York City.  
Fisher, Ross G.—with Fred Thomson, F. B. O. Studios.  
Gaudio, Gaetano—with Norma Talmadge, Joseph M. Schenck Productions; Metro-Goldwyn-Mayer Studios.  
Gilks, Alfred—with Famous Players-Lasky.  
Glennon, Bert—with Paul Bern, Famous Players-Lasky.  
Good, Frank B.—  
Gray, King D.—  
Griffin, Walter L.—  
Guissart, Rene—Paris, France.  
Haller, Ernest—with Maurice Flynn, Garson Prods., F. B. O. Studios.  
Heimerl, Alois G.—  
Jackman, Floyd—Fred W. Jackman Prods.  
Jackman, Fred W.—directing Fred W. Jackman Prods., Hal Roach Studios.  
Jennings, J. D.—with Mrs. Rudolph Valentino Prods., United Studios.  
Koenekamp, Hans F.—with Larry Semon.  
Kull, Edward—with Universal.  
Kurrle, Robert—with Edwin Carewe, United Studios.

Edison, Thomas A.—Honorary Member.  
Webb, Arthur C.—Attorney.

Landers, Sam—  
Lockwood, J. R.—  
Lundin, Walter—with Harold Lloyd Productions, Hollywood Studios.  
Lyons, Reginald—  
MacLean, Kenneth G.—with Fox.  
Marshall, Wm.—with Carlos Prods.  
McCord, T. D.—with First National, United Studios.  
Meehan, George—with Henry Lehrman, Fox.  
Milner, Victor—with Famous Players-Lasky.  
Morgan, Ira H.—with Cosmopolitan.  
Norton, Stephen S.—F. B. O. Studios.  
Overbaugh, Roy F.—New York City.  
Palmer, Ernest S.—with Fox.  
Perry, Harry—  
Perry, Paul P.—  
Polito, Sol—with Hunt Stromberg Productions.  
Ries, Park J.—  
Rizard, George—New York City.  
Roos, Len H.—with Fox Film Corp. (N. Y.) (Educational Div.) in Australia.  
Rose, Jackson J.—with Universal.  
Rosher, Charles—with Mary Pickford, Pickford-Fairbanks Studio.  
Schneiderman, George—with Fox.  
Scott, Homer A.—  
Seitz, John F.—with Rex Ingram, Europe.  
Sharp, Henry—with Douglas Fairbanks, Pickford-Fairbanks Studio.  
Short, Don—  
Smith, Steve, Jr.—  
Steene, E. Burton—  
Stumar, Charles—with Universal.  
Stumar, John—with Universal.  
Tolhurst, Louis H.—"Secrets of Life," Microscopic Pictures, Principal Pictures Corporation.  
Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio.  
Turner, J. Robert—with Fox.  
Van Buren, Ned—  
Van Enger, Charles—with Ernst Lubitsch, Warner Brothers.  
Van Trees, James C.—  
Warrenton, Gilbert—with Christie Productions, Hollywood Studios.  
Wenstrom, Harold—  
Whitman, Philip H.—with Famous Players-Lasky, New York City.  
Wilky, L. Guy—with William de Mille, Famous Players-Lasky.

Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held; and on the second and the fourth, the meeting of the Board of Governors.

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FS.J